

# RHIZOME

## PLACE

DISCOVERING A PLACE FOR IMAGINATION **Koray Malhan**

THE "NOT YET" - 2 **Özlem Sert**

BODRUM DESIGN VILLAGE AS AN "OPEN PLACE FOR CO-CREATION" **Design Foundation**

GATHERING: FROM DOMESTIC CRAFT TO CONTEMPORARY PROCESS **Lidewij Edelkoort**



**3 CITIES**  
**5 PROJECTS**

Doğuş A.T.C., Istanbul  
Tech Wildcatters, Dallas  
Ernst & Young, Istanbul  
LDH, Cambridge  
Cantaş, Istanbul

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## RHIZOME



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# Prologue

Koray Malhan

Design Director  
Board Member of Design Foundation

Our relation to place in the perspective of an urban scale, or a product is quite different but not totally unrelated. Also, continuing from our last issue, we wish to discuss the possible applications of the “open work” theme in relation to the practical design of the work environment.

The reasons I have been so interested in the ‘open work’ discourse, is the similarity of the process where the primarily created work is enriched by further creative involvement, such as in music, etc. Likewise the projects we are developing for the work environments are always realised and evolved by further creative parties, such as architects, planners and specifiers. Therefore, the active involvement of these creative parties promises a more contemporary work model, as well as a definitely more democratic one.

In this issue, we are evaluating the human relation to ‘place’ in general. The meaning that ‘a place’ gains, through memory, time, experience and so forth...

To avoid any misconceptions of the terminology, I would like to quote Umberto Eco in his own words, in his description of “opera aperta”;

*“...we see it as the end product of an author’s effort to arrange a sequence of communicative effects in such a way that each individual addressee can refashion the original composition devised by the author. The addressee is bound to enter into an interplay of stimulus and response which depends on his/her unique capacity for sensitive reception of the piece.”*

*“...the individual addressee is bound to supply his/her own existential credentials, the sense conditioning which is peculiarly his/her own, a defined culture, a set of tastes, personal inclinations and prejudices. Thus his/her comprehension of the original artefact is always modified by his/her particular and individual perspective. In fact the form of the work of art gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood. These give it a wealth of different resonances and echoes without impairing its original essence...”*

*“A work of art, therefore, is a complete and closed form in its uniqueness as a balanced organic whole, while at the same time constituting an open product on account of its susceptibility to countless different interpretations which do not impinge on its unalterable specification. Hence every reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes on a fresh perspective for itself.”*

In summary, I would like to conclude that we perceive this process as “a journey to unknown” which will be enriched in time by active participation of the parties that we collaborate in projects worldwide, in order to search day by day for a better solution, even for the same questions.

# Discovering a place for imagination

Koray Malhan

Design Director  
Board Member of Design Foundation

Is there enough space for imagination in today's workplace?  
How can we stimulate people at work, to have the capacity of inventing new ways of doing things?



Maybe in a similar sense, can we imagine that we build an environment, not with walls that become barriers between spaces or people, but create places with a different sense of permeability, physically and emotionally speaking. This means constructing a habitat, that acts like a breathing border between different functions, not completely alienating one space from another with fixed walls like a dead-end, but, connecting the places while at the same instant creating a division between them.

This may mean, reconsidering all the pre-requisites of a workplace with the classical use of, workstations, cabinets, walls & partitions. The solution may be a transition between different functions, not clearly defining if the object is for sitting, or working, or relaxing or all of them in a different order and even simultaneously.

In this respect, we are not just talking about selection of furniture, but we are looking at an order of functions and habits of the work culture for each specific organisation. To tackle a project in this approach may need a multi sensory approach with the attention of several specific professions.

In no way I am after a metaphysical subject, on the contrary this can be quite an accountable effect. It may be helpful to look at music and its ways of creating miracles in order to stretch our imagination. For example, the way a story is told in music is through notes written in an order, and the scales and bars are there to mark, measure and follow up the times in that score.

However though it seems that phrases are bound to the bars, actually a phrase may not be limited by the tempi, or the bars, the miracle of music is that although there is a sense of time, you can extend that time endlessly, you can play with sounds as well with silence, not to be limited in time but on the contrary to give a meaning to "a new time". A suspension of sound can create so many emotions, and trigger such diverse effects in every different mind and imagination...

We are confronted with many limitations today while building a work environment. Among many, "lack of space" is a primary issue nearly in each and every project. One of the biggest challenges is to achieve all we wish to accomplish, in this limited space. This is however, an issue definitely worth challenging. Sometimes you feel like you need a miracle!

I would like to quote Maria Joao Pires, I can say though it is a late discovery, she is one of my favorite pianists;

*"We have to believe in miracles, the more you believe in miracles the more it happens. In any case music is the sign that miracles do exist ..."*

Looking at the work ground in its bigger plan, with the organisation of the people and their relation to their work and their colleagues. This can help us develop an intricate plan for tuning the atmosphere with a high level of performance of all players on the ground. It means much more than having an efficient office, but a living breathing set up, which evolves with its happy and active participants.

My quest for the last four years, on how we can apply the principles of "Open Work" to our process of developing new designs and integrating them with the projects of architects, planners, specifiers and interior designers worldwide, is actually a quest for "a miracle", maybe, why not?



In the streets of the city we think more than we see. In some streets, where the allocation of visibility and accessibility is less imperative and where there are small hints of the repertoire of experiences, we find more inspiration for our day dreams. Creative wo/men look for openness in the city because creative wo/men is the one who is aware of the fact that we define ourselves, we move on in step with that definition and we redefine ourselves. Creative people feel an urge to escape from the imposed memories and walk in the streets full of traces of good memories and contingencies. The quality for the creative wo/men is embedded in good memories and the ability to live with them. The city is the place of the not yet remembered and the not yet dreamed for the creative minds.

More and more people live in cities, we make our dreams and attempt to make our dreams true in the city. The city is a “repository of cultural meanings”. Our stories touch each other in the city that we shape and in the city that shapes us and in the city that we make and remake our self-stories.

Human beings make a space a place with their stories. They shape a space and they are shaped with that space. Human beings give meanings to a space and they name it. Human beings give meanings to themselves at that space. There has been various words said about the nature of human beings. We all believe in one or take one of them as granted when we define our identity. Whatever the believed “human nature” is, human beings have been defining and redefining themselves and shaping their activities in step with that “nature”.

The creative wo/men is the one who is aware of the fact that we define ourselves, we move on in step with that definition and we redefine ourselves.

To cope with the velocity, the scale of change and the multiplicity of connectivity, the importance of open touches that leave associations and emergence an open space in our made and remade stories of the self becomes more and more important. The history and the experience of the emergent goes hand in hand in the production of the new.

The richness of the traces in the networks of the brain is vital to make one’s own story creatively. The affluence of the imaginary map that is created in people’s memories inspire a creative jump and help to construct a new point. The points that inspire us are not the imposed ones, they are not the ones that occupy the places of other points.

They give place to multiple associations and they give an openness for interpretation and for the production of new connections. To work and interpret the emotions, feelings that we encounter, we need an open space to place our new self-stories, because creative process is an emergence that occur in a tide between empathy and alienation (“becoming” and “othering”). The traces and signs of multiple experiences on a rhizome draw a hollowness for conscious and unconscious associations. Creative minds combine freely different nodes from the repertoire of past memories of one’s own experiences or from the experience of humanity and combine them with one’s hopes for the future.

# The “Not Yet” -2

The City and the Experience of the Emergent

Assist. Prof. Özlem Sert

Director of Urban Studies Center at Hacettepe University  
Urban Economy -Politics & Settlement History



Cap is designed as a personal working spot, to provide a silent harbour in the midst of a large open plan office layout. With the growth of open and communal areas, privacy is becoming more critical for anyone who wishes to concentrate on a piece of work that needs attention and focus.

# Borges & Cap

Design by Studio Kairos, 2014



Orgatec 2014, Cologne  
*Thomas Mayer*

Borges is designed as an alternative solution to classical layout systems and grids that are composed with a tabletop of a standard dimension as the basic module.



Instead of a desk module, a shelf takes the centre as an axis. From this central axis, stems any element as the classical worktops, meeting tables in various sizes and forms, mini-worktops for tablets, and a hood for concentration.

All elements that are placed on the programme, can be easily shifted and moved along the central axis without the need of any tool. All elements are free to slide along the central beam's connection channel that extends along the main axis.



The architect, or the planner can play around with the elements of the system to create their own reference points or scale, and endeavor as many dimensions as possible using an endless variety of options in composing a “unique” habitat around the “shelf axis”. This way a unique layout is composed for each project and place, and would not be replicated in any other setup due to the achieved meaning of each specific scheme. The authenticity of the compositions are the result of the behavioral attitude of the open design process.

# Oblivion

Design by Koray Malhan, 2014

A theme in quest for the creative place; via cutting out big holes, one can create voids in the office plan which seems impossible in the overclogged layouts of our present time. Creating voids for areas of non-work places, we are faced with the archaic settlement of a communal place...

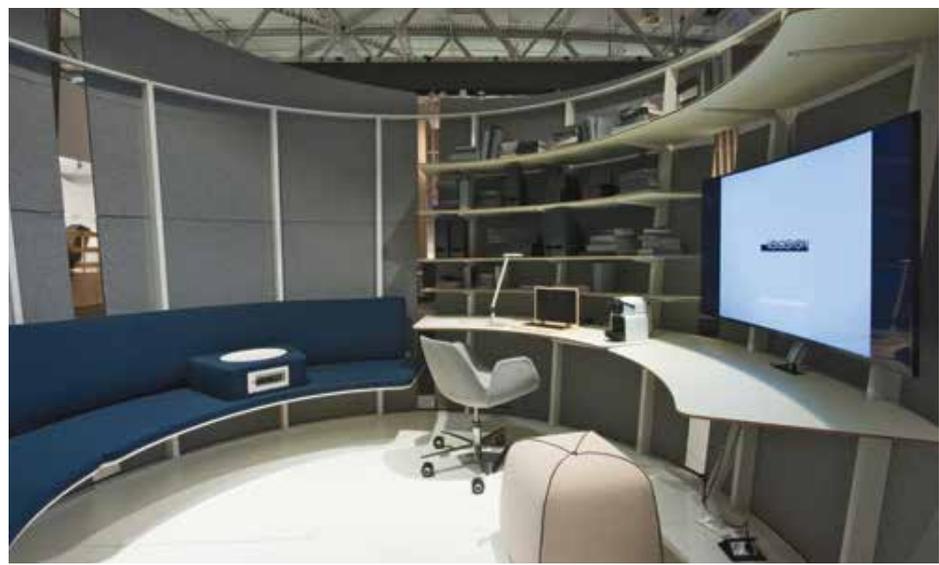
Oblivion is conceived as a very basic geometry, the conical shape provides many structural advantages apart from an aesthetic statement. All the vertical posts and brackets that are holding the horizontal surfaces, are pointing to the central point of the structure.

Therefore, all the vertical surfaces support the horizontal ones and vice versa. Thus, we can have all the shelves, desktops, seating units, etc, without the use of any leg supports. This provides a great freedom in practical use as well as a visual lightness to the design, where all horizontal surfaces are floating freely without a disruption of a column.



Orgatec 2014, Cologne  
*Thomas Mayer*





Each unit is constructed in several steps decided together with the architect and the customer. The first step is the floor diameter, the second decision is the height and the top diameter, thus a void is constructed in volume. Finally, the decisions for the inner construction and functions are made. This concerns the planning of the shelves, desks, cabinets, seats etc, depending on the desired performance that this void is dedicated to.



The next decision involves the electrical and electronic equipment, where the vertical and horizontal wiring can easily be conducted accordingly through the aluminium extruded beams. Following this, lighting solutions can be planned as LED strips in the vertical beams where necessary. Finally, the outer surface cover is installed. The colour can be selected in a presented fabric chart or again be developed uniquely with the customer if needed.

# Tube

Design by Studio Kairos, 2014

Tube is designed as an abstract stacking of volumes that provide a rich variety of utilities. While the cabinets serve as storage units, the empty spaces created between the volumes present exciting alternative areas of use, both to store or to display.

Tube is designed as a fresh solution for storing documents and objects in the new work habitat. Replacing the rhythmically replicated typical file cabinet with doors, the design brings a new approach to the layout options and use of alternative volumes and spaces created while composing its elements.

The main element is a single box as the building block. The system is designed to accommodate regular and ordered compositions as well as "chaotic stacking" to realize abstract installations. The architect or space planner can develop the desired composition with the customer accordingly.



Orgatec 2014, Cologne  
Thomas Mayer

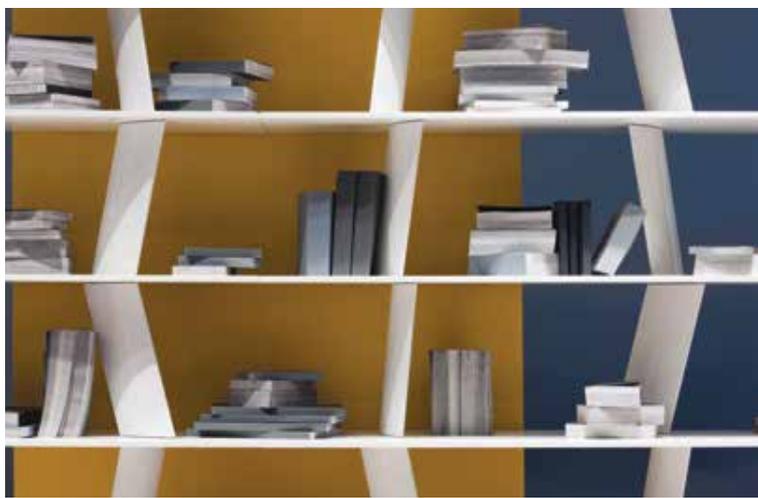


Each box is designed to resemble a tube due to its constructive elements, as the surrounding surface panels are extruded out of the two sides. The handle is concealed in a cut-through opening detail. This cut line is either above or below the cabinet depending on the direction of the door opening.

According to their positioned height and function, the cabinet modules have door options for; opening up, folding down or pull-out drawers. With its refined outlines and detailing, the box has more of a sculptural effect than that of a furniture with doors or handles.

The way the compositions are used, brings a unique character to the product for each set up, where life begins in the voids among the volumes, books, for magazines, flowers, lamps, ceramic or glassware, etc., composed in the principles of "open work", no project would look alike, even using the same elements.





# Vis

Design by Studio Kairos, 1998 (RelaunchHed by Koleksiyon in 2014)

Vis is a very light cabinet which is not constructed as a volume, but rather as horizontal and vertical planes. The "openness" in this work is devised through the constructional detailing.

All the shelves are connected to each other with a chord that runs through the vertical beams. These beams are elliptical in shape, therefore suggesting a strong feeling of direction in placing. During the installation, the direction of each column section is free to the decision of the maker at that point.

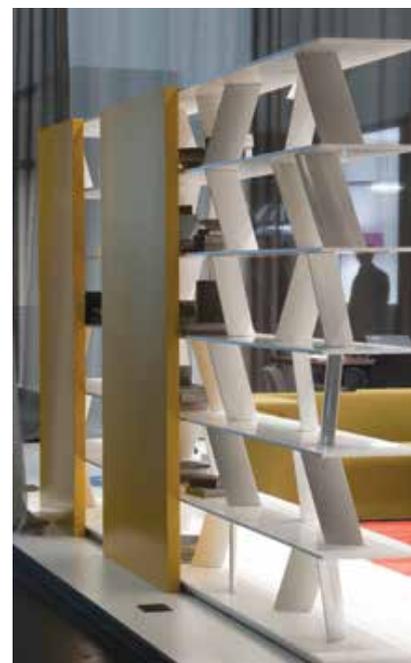
One can enjoy a series of interrelations inside the context of the structural system, where the beams all end up pointing at different directions, thus creating the unique dynamism for each and single cabinet.



In this respect, Vis can be used as a storage, display and moreover as a partitioning element between neighbouring zones that accommodate different performances. The richness carries on with the selection of colours for the vertical panels, all in unison, in a mono chromatic tone or various hues. It can create another level of dynamism, after the disorderly placed, beige-white vertical beams.



The vertical panels behind each unit has a structural stance as well as providing a wall for the adjacent user. Vis cabinet programme can be used in combination with Borges working terminal, to combine an organic structure, where partitions, storing elements and desks are intermingling both visually and functionally.



Orgatec 2014, Cologne  
*Thomas Mayer*



# Bodrum Design Village as an “open place for co-creation”

[designfoundationistanbul.org](http://designfoundationistanbul.org)



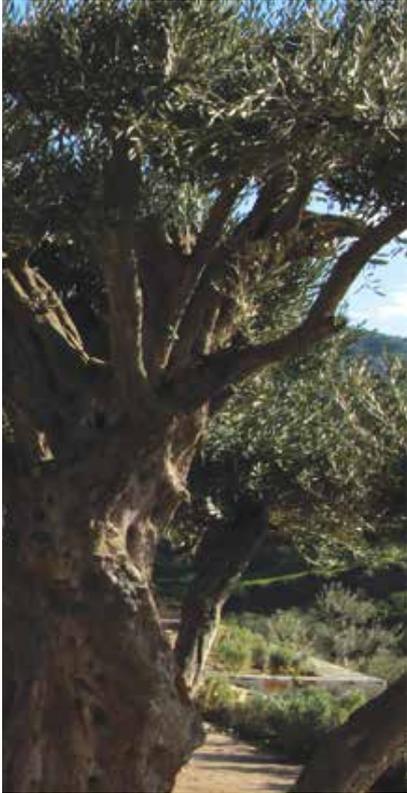
Positioned on a hillside among olive trees with a view of the Aegean Sea, Bodrum Design Village invites talents of design, architecture, arts and crafts for 'co-creation'. In the times where design culture owns a process-oriented nature rather than a result-oriented one, workshops gain importance as places of reflection, experimentation, production and exchange.

Collaboration, sharing ideas and creating together need a sense of tranquility, serenity and an environment of poetic simplicity. This is exactly the reason for locating the premises in the midst of peaceful surroundings, far from the irritations of a crowded city.

Situated in Yalıkavak, Bodrum Design Village is built on a land of 7 acres, housing six workshops, one restaurant, one guest house and one showroom. The workshops include facilities for modeling, glass fusion, ceramics, tapestry, leather and felt design. Local and international workshops will be organized throughout the year, with designers and architects around the world as workshop leaders.



In its second year, Design Foundation Istanbul is initiating Bodrum Design Village as an open platform that brings creative minds together.



Financial supporters of Bodrum Design Village include GEKA (Southern Aegean Development Agency), Turkish Ministry of Development, Garanti, Eczacıbaşı Vitra, Arçelik, Borusan, Çağdaş Holding, İstikbal, Hâfele and Koleksiyon.

*Design Foundation Istanbul will act with the mission to praise; design awareness, as the main denominator of economic strategies, prioritizing the 'design mind', over the 'decision mind'.*

*Faruk Malhan  
Architect  
President of Design Foundation*

Design Foundation Istanbul is dedicated to all the creative minds of the world; in the quest for humanity, in search of cultural memories, in reference to the Ancient World, where stages of civilization, evolution of economies, origins of cultures, and social heritage have spread over the Mediterranean Peninsula to the world, to the present.

#### Main Principles of Design Foundation Istanbul

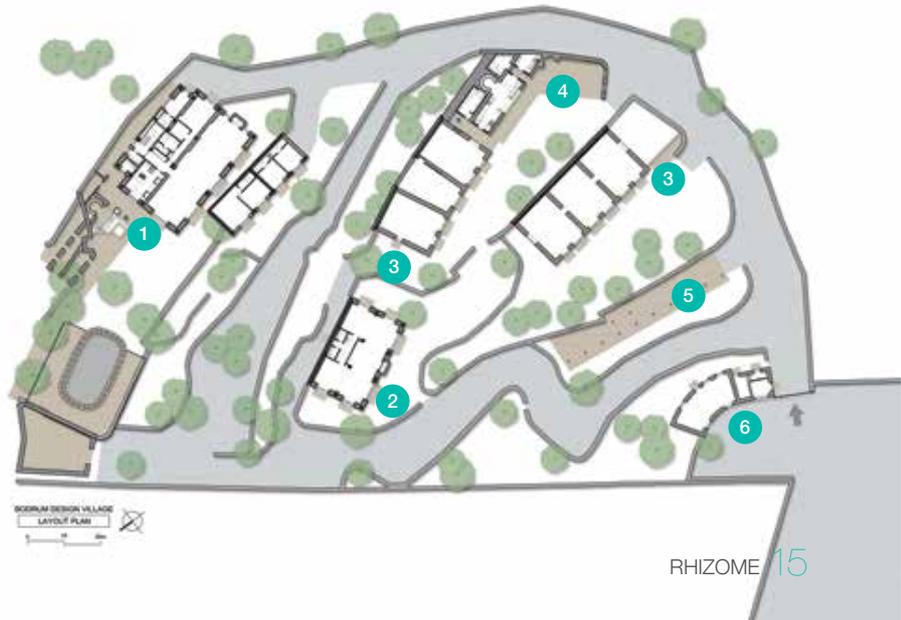
Design Foundation Istanbul is an international non-profit membership organization founded in 2013, Istanbul / Turkey. It collaborates with designers, artists, educators, researchers, leading actors of technology, science, culture and creative economies.

Creativity requires originality, identity, memory, vision and universality. Thus, Design Foundation Istanbul aims to unite design, arts, crafts, technology, science, culture, creative economies and the changing societies for the welfare of humanity.

Design Foundation Istanbul organizes conferences, seminars, workshops and exhibitions, declares an integrated approach on the creative disciplines such as design, arts, crafts, architecture, regional and urban planning.

**DFI, is a civil organization, 'presenting civil as more political', and 'welcoming political as more civil'.**

1. Executive Office
2. Guest House & Modeling Studio
3. Workshops
4. Restaurant
5. Showroom
6. Office



# GATHERING: From Domestic Craft to Contemporary Process

Lidewij Edelkoort



It is now time to layer and gather different entities and characters into a single fabric of existence waiting to be embellished and embroidered; to veil one material with another in order to endow the shifting and moving social condition with an iridescent quality, accepting the nuances of the difficult journey.

We live in an unstitched society that is suffering from the aftershocks of a severe economic crisis. This prolonged period of hardship has made humans overly protective of their assets and openly egocentric in their ferocious defence, resulting in a world that is governed by greed and that has lost basic manners and human respect. This is, therefore, a time for gathering, for bringing people together again in order to restore society. Mending the fabric of our lives.



**Cabbage Chair (2008)**  
*Nendo collection of  
Design Museum Holon*

The word “gathering” has a special and positive meaning associated with a truly human context, and refers to all the activities that bring about progress through process. Gathering refers to the mechanisms of finding, assembling, collecting or cultivating. One can gather food to complement the hunt, gather wild plants in order to domesticate them, gather flowers into a bouquet, gather printed pages to bind a book, gather a woven textile in order to bundle up a skirt, gather images to create a mood board and gather groups of people to debate or celebrate. Whether it refers to gathering friends or gathering a garment, the correlation between material transformation and social congregation is fascinating.

It is time to pick up the pieces and assemble the scraps of over-consumption; to compose them into a quilt of substance, using human creativity to craft a blanket able to assemble variety within a single vision.



**No. 3 Bench (2011)**  
*Floris Wubben*



It is time to design flexible geometric patterns that can be folded into one fluid form, structuring the future with mobile architecture and origami design; to pleat matter into newer, stricter forms with a technique that has been fascinating man since the beginning of time, creating a classical column of flexible material; to mould furniture into voluminous shapes, as if they were fashionable confections made in the kitchen of a master chef; to wrap materials as if creating contemporary sculptures, so that the packaging becomes the expressive outer skin of the product; to layer and compact fabrics into club-sandwich constructions, piling up multiple sheets of materials; to drape textiles into elegant examples of cultural forms; to smock matter into spheres of ornamental opulence, leading to the revival of a baroque momentum.

All these forms of gathering - including needlework, cooking and crafting - go back in time and belong to the collective memory of our mothers and grandmothers patiently sliding needle and thread up and down a fragile textile, meticulously mending an old pair of socks, serenely quilting by the fireplace, expertly baking a loaf of bread, softly knitting some wool yarn into new forms or lovingly smocking the garment of a new-born grandchild.

At times, mothers would be exuberant and outgoing, working on Sunday best clothes and heritage linens, using embellishment with haberdashery and pearl buttons and opulent techniques like shirring and smocking. To fulfill their fantasies, ribbons could be used for ornamentation and embroidery could narrate their innermost thoughts and feelings, communicating to others their female perspective.



**Urchin Pouf (2007)**  
Christien Meindertsma, courtesy of Thomas Eyck

In an incredible reversal of roles, these historical memories are now feeding our high-tech industries driving them to review the production process with new and more abundant options, lending a sense of frivolity to industrial design, feminizing the modernist movement, domesticating the creation of form.

On the eve of this major revival of innovative industrial processes, the design world is suddenly witnessing several young graduates compelled to invent their own machines or

reform existing engines in order to manufacture their designs - a fresh generation of inventor / designers interested in the process as much as in the final product, while viewing the machine as an ally rather than a constraint.

Bridging the gap between different age groups and genders, between rich and poor, and between craft and industry, these options offer made-to-measure and made-to-taste solutions for the public at large. In becoming one, man and machine create a bond that is a promise for all future developments in the 21<sup>st</sup> century. The hand and the engine gather together to create a new manual for the design discipline that is waiting to be explored.

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*As part of 2015's Salone del Mobile in Milan, EDELKOORT EXHIBITIONS will present "GATHERING: From Domestic Craft to Contemporary Process" at LAP in Ventura Lambrate. For more information, please visit [TrendTablet.com](http://TrendTablet.com)*

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**Zieharsofika (2012)**  
Meike Harde

A new world  
for your projects



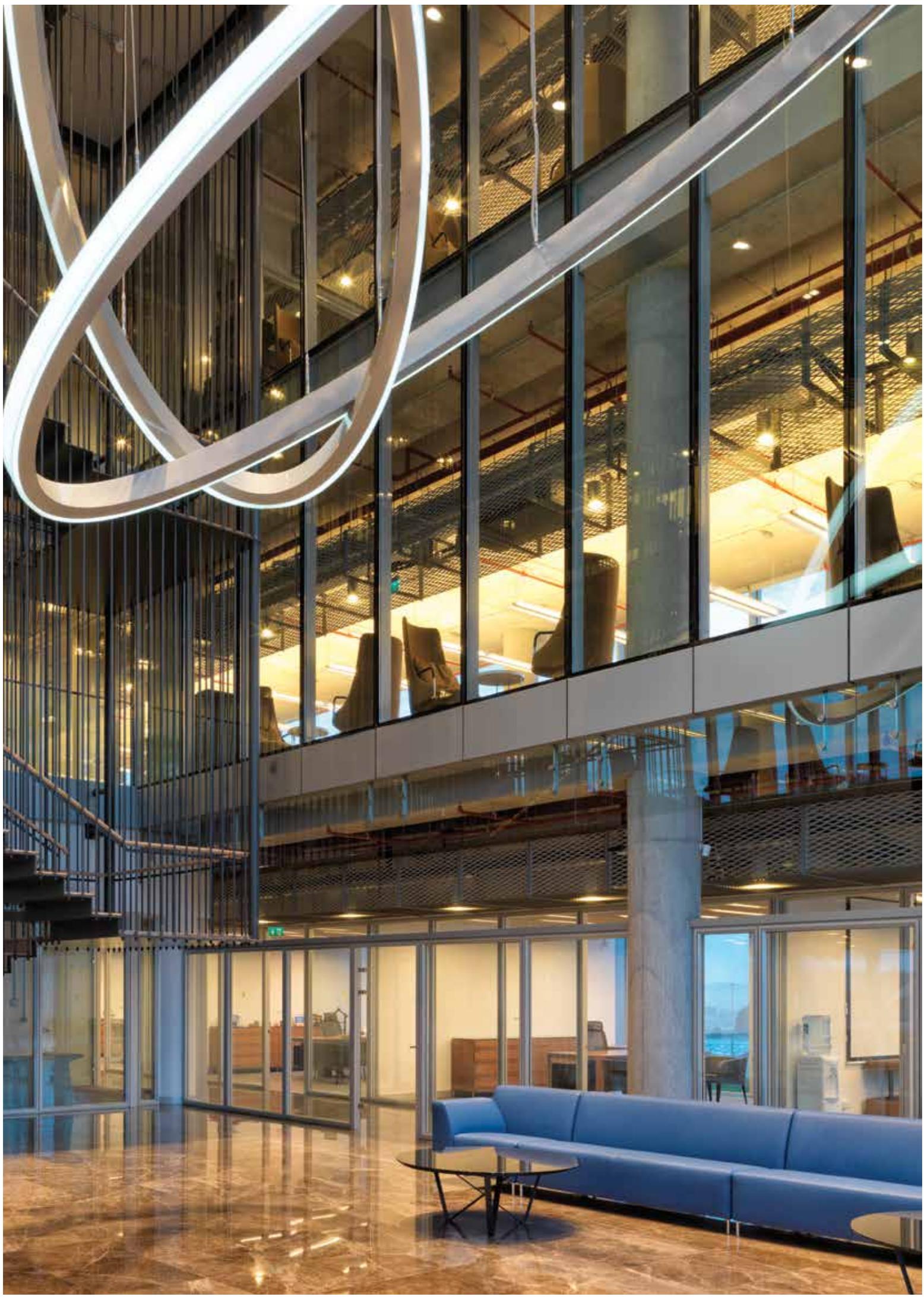
As Koleksiyon, we now take not the question 'What do we design?' but the question 'For whom do we design?' as basis, no matter what our focal point is. The reason is that we are a 'Creative Society' rather than an 'Information Society'. The user is not a passive consumer, but rather an active creator who directs and shapes the process of production.

The producers who are aware of it do not close and present the work as they did in previous centuries but take a step backward and leave space for other process partners' contribution and interpretation.

We witness the most striking reflections of this change in workspaces. We do not need boring and recurring geometries, images, colors or forms, but rather we need spaces open to improvisation in different rhythms. Apart from our independent essentials of the industry, we have habits and needs that vary by industry, corporation, department or even individual.

For this reason, when it comes to current business culture, we try to make suggestions that invite all players to the process of creation both in Turkey and different countries of the world. Instead of the furnitures which are shaped tightly by an authoritarian approach and the limits of which are defined. We offer a world made of works that make each project subjective and destroy stability, repetition and we offer expectations to architects and interior architecture offices as well as corporations.





**PROJECT**  
Doğuş Automotive Technology Center

**ARCHITECT**  
ERA Architects

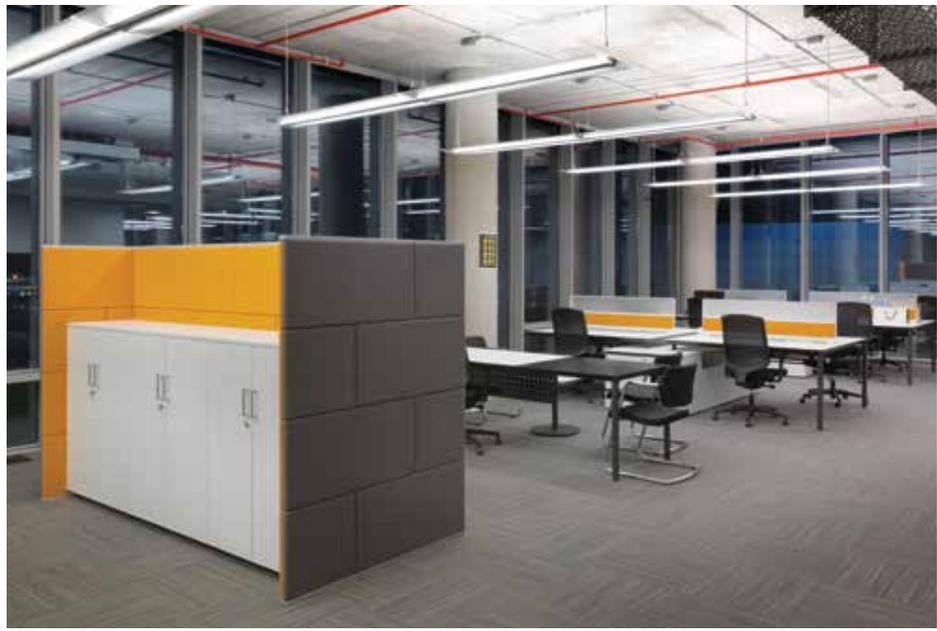
**PHOTOGRAPHY**  
Cenal Emden

**YEAR**  
2014

**LOCATION**  
Istanbul

**PRODUCTS**

- Barbari** desk systems
- Calvino** desk systems
- Khan** meeting tables
- Gala** office chairs
- Tola** office chairs
- Ruba** storage systems
- Song** storage systems
- Adia** storage systems
- Rarum** storage systems
- Bocelli** wall unit
- Dilim** sofas
- Ikaros** sofas
- Opera** sofas
- Pasenow** sofas
- Kardinal** armchairs
- Suri** poufs
- Guamba** coffee tables
- Narcissus** coffee tables
- Ottomane** coffee tables
- Megaron** partition systems



From the moment we started to become familiar with the land for Doğuş Automotive Group's Technology Center project, the bonded area and the relationship with other campus buildings of Doğuş Automotive turned out to be the major input for building layout and its interaction with the immediate surrounding. The company requested the building to be divided into two areas, as bonded and unbonded, and certain sections of the basement to be used as an automobile warehouse. A number of solutions were developed to the positioning, which had some problems in terms of both entrance-exit and the positioning of data centers.

Even though the Technology Center will accommodate software and administrative staff, the problem of infrastructure and planning caused the operational setup to be questioned in terms of not only architecture but also other disciplines.

Our first recommendation for design was the use of curvilinear float glass panels in patches, which would significantly affect the identity of the building due to its relationship with the vehicles. The objective here was to reflect the corporate identity on the façade and create a façade that would be different on some parts of the building, perform as kind of a lens to enable an extraordinary reading from interior to the exterior, and be away from a simple landscape by creating a lens effect. However, this recommendation and some others have been made available following the employers' some budgetary and functional requests. Thanks to the building's simplicity that we have managed to protect without harming its mass effect, in general, the building succeeds in distinguishing itself in this giant space.





There is no denying that the office environment is changing. It's no longer about trappings or technology as much as the exchange of ideas with a focus on employee engagement, incubation, cross-pollination and co-working. As the workspace culture changes, more walls are coming down and hierarchies are flattened further creating open flexible floor plan work concepts. In today's parlance, the corner office is no longer seen as a prize.

In today's young, technology-driven workplace the idea of office isolation has been turned on its head. Today's young workers consider the office more in terms of what it needs to do for them instead of what they can do for the office. Of little surprise, Tech companies and coworking spaces are popping up across the globe, setting the mold and lead the way in this new office culture. What works is a space that fosters transparency and flexibility which offers multiple choices as to how and where to work and an environment that imitates life outside the office.

Tech Wildcatter's Headquarters interweaves lifestyle amenities such as ping-pong tables, entertainment and social bar areas, rest areas as well as whimsical work areas that reflect the company's dual needs for interaction and privacy. New furnishings include stand-up desks and colorful lounge chairs by Koleksiyon which add to the playfulness of the space design. The reception area is designed to be a social gathering place to facilitate interaction and mobility and to be enjoyed by all. Mentorship is also the idea behind Tech Wildcatters which aims to combine co-working space for startup companies. The clever space design includes floating meeting rooms and presentation stage area which increases opportunity for collaboration and for mentorship.

#### PROJECT

Tech Wildcatters

#### ARCHITECT

Nil Tuzun

#### PHOTOGRAPHY

Joseph Brewster

#### YEAR

2015

#### LOCATION

Dallas

#### PRODUCTS

**Partita** desk systems

**Barbari** desk systems

**Altar** meeting tables

**Gala** office chairs

**Rarum** storage systems

**Song** storage systems

**Path** storage systems

**Ruba** storage systems

**Dilim** sofas

**Ikaros** sofas

**Tellamar** sofas

**Botero** armchairs

**Miranda** armchairs

**Asanda** chairs

**Suri** poufs

**Pub** poufs

**Guamba** coffee tables

**Narcissus** coffee tables







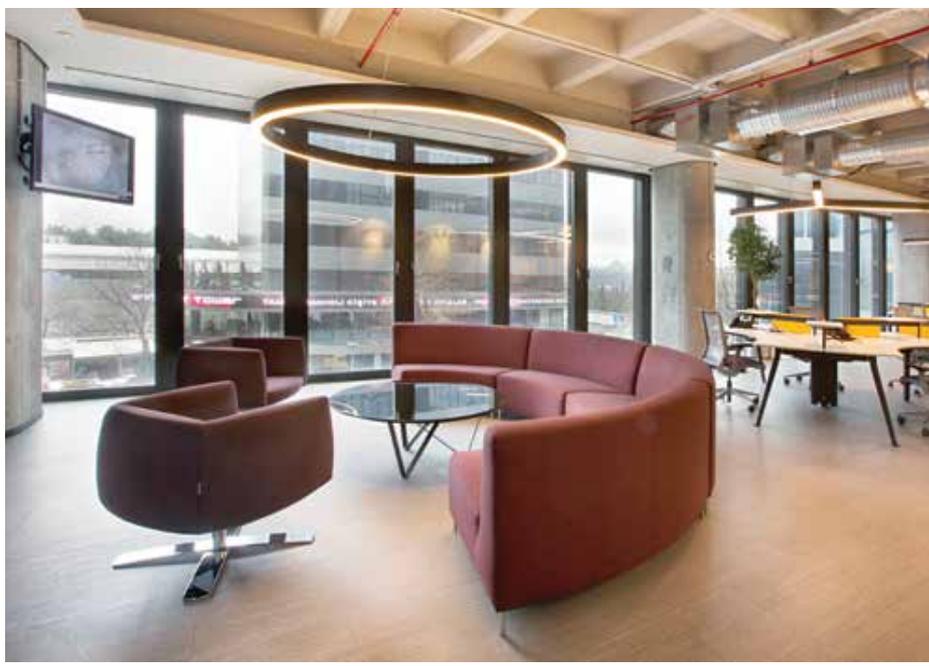
Nil Tuzun, as an architect and a designer of different space uses, understands the effect that a home and an office has on one's entire life. Offices and homes are about creating a story around the people who live and work there. It is also about creating a community and an eco-system. Normally, companies would go on a retreat to see themselves as a whole, but with the new work space and the new work culture, there's a greater level of awareness of belonging to something more like the model of a college or loyalty club.



The architect believes that the perfect office starts with the culture that an office is trying to create. And then it is about the right combination about flexible space; individual work space, communal space, social space, private quiet space, pet friendly space and the addition of art. It is all about the energy and the vibe which promotes productivity. Part of working productively is being able to take a break. Creating the comfort level, for someone who needs to play with their dog, to have a snack, to play a game of foosball which makes the office a significant part of everyday life.

Good design equals value and by designing work spaces that promote creativity and satisfaction, the employees are happier and more productive when they come to work. What works in the new office design is a space that fosters transparency and flexibility, offers multiple choices as to how and where to work and an environment that imitates life outside the office. When the employees are happy, the clients are happy. The work space is changing and design plays a major role in the way people live, work and play.





Being one of the leading companies executing service in the fields of independent auditing, consultancy, corporate financing and taxation with more than 190,000 employees at global scale, Ernst & Young has renewed its headquarters in Turkey in line with its "Vision 2020".

The company, which prioritizes the balance between business life and social life, has maintained its approach of offering a non-spatial working environment at its five-storey center at Orjin Maslak Plaza. The building will hold the LEED Gold Certificate, regarded as the most reliable and the most recognized 'Green Building Certification System' in the world.

All materials and systems have been selected to support both saving and national economy. In this scope, water, heating and lighting systems are subject to automation and ensure high energy saving.

Located in a surface area of approximately 11.000 m<sup>2</sup>, this new center employs high technology and has spaces fulfilling various needs from offices that trigger interaction and cooperation to maintenance areas.

#### PROJECT

Ernst & Young

#### ARCHITECT

Timur Kayserilioğlu

#### PHOTOGRAPHY

Gürkan Akay

#### YEAR

2014

#### LOCATION

Istanbul

#### PRODUCTS

**Partita** desk systems

**Barbari** desk systems

**Altar** meeting tables

**Khan** meeting tables

**Tola** office chairs

**Plato** storage systems

**Ikaros** sofas and armchairs

**Dilim** sofas

**Tellasmarm** sofas

**Opera** sofas

**Babil Serdiyar** sofas

**Marquez** armchairs

**Botero** armchairs

**Gondol** armchairs

**Kardinal** armchairs

**Cantata** chairs

**Suri** poufs

**Narcissus** coffee tables

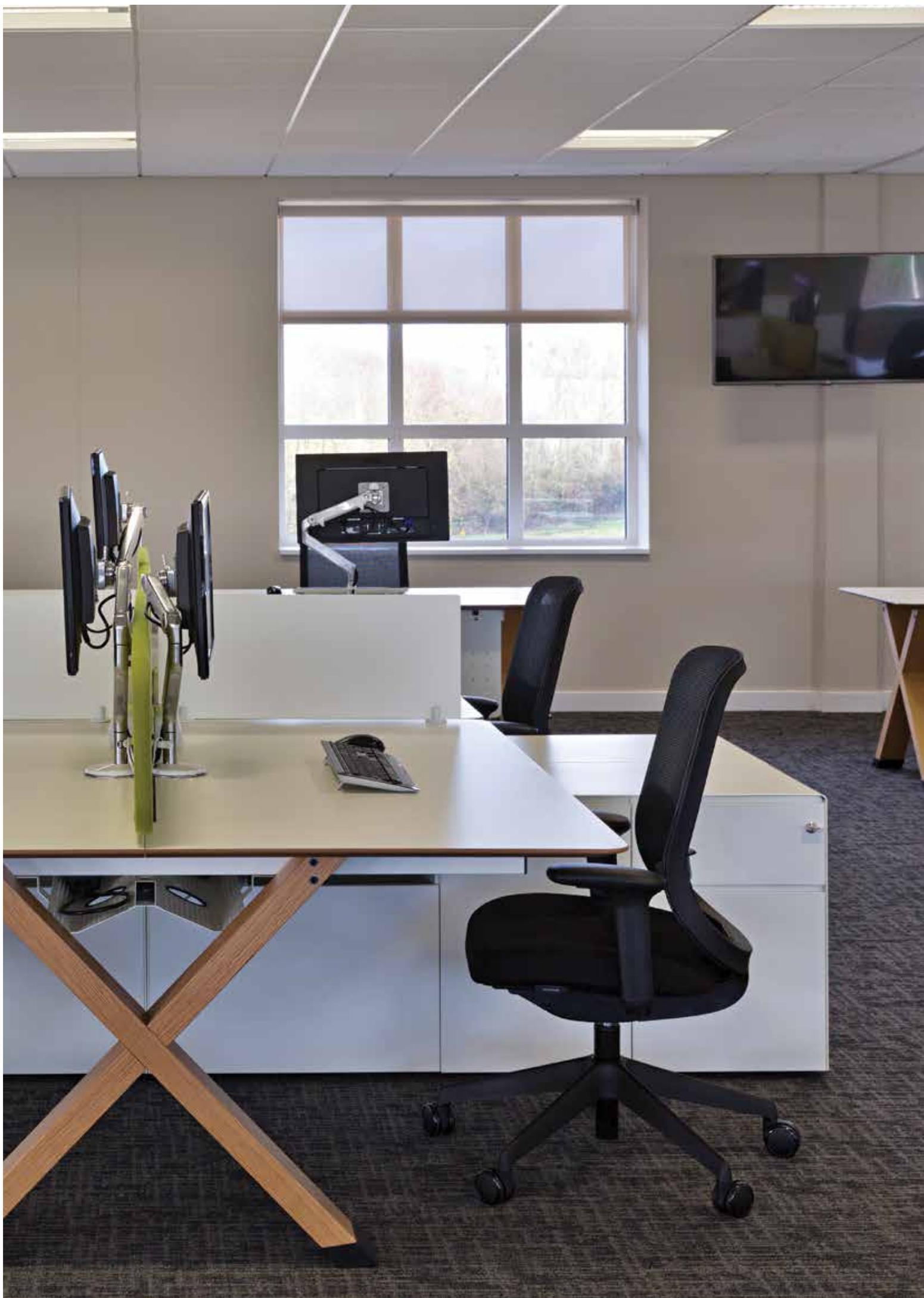
**Guamba** coffee tables

**Bremen** coffee tables

**Demirhindi** coffee tables







**PROJECT**  
LDH (LA DORIA)

**ARCHITECT**  
Kathryn Butterworth  
The Work Space Consultants

**PHOTOGRAPHY**  
Bob Laughton

**YEAR**  
2015

**LOCATION**  
Cambridge

**PRODUCTS**  
**Partita** desk systems  
**Song** storage systems



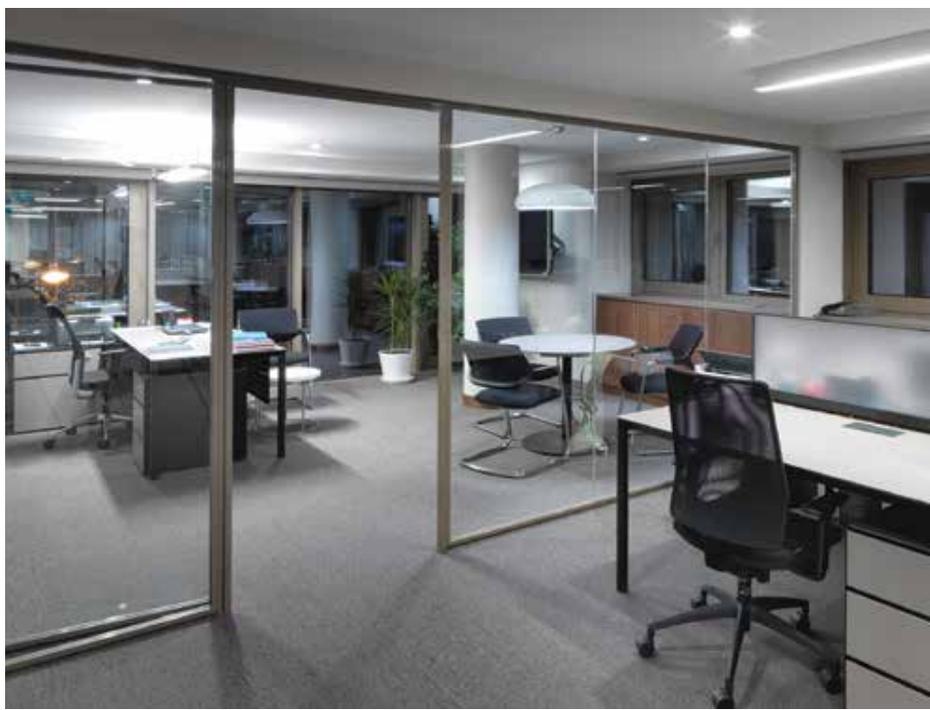
LDH (La Doria) Limited is the leading supplier of canned and dried foods to the major supermarkets in the UK. Having outgrown their existing premises LDH purchased a recently constructed property in Cambridgeshire.

The Workplace Consultants, who are an independent commercial property, construction, refurbishment and interior design company, were asked to provide a design that was contemporary, stylish and welcoming to clients without being ostentatious.

The key challenge for the furniture specification was to ensure that all cables would be hidden from view throughout the office environment. The Designer chose the Partita collection from Koleksiyon due to the unique aesthetic of its X-leg and side credenza which was chosen for its functional ability to act as storage, CPU holder and cable riser.

The project was a huge success and the employees were delighted with their furniture quoted Katherine Butterworth from The Workplace Consultants.





Cantaş Export-Import Cooling System Company has more than 30 years of experience in heating, cooling and air conditioning industry. The company decided to move to a larger building and the scope of the project was to redesign the building's façade and redesign the interior as an office space.

After the reinforcement process, a steel frame sloped roof was built, following the codes of the Terrace Roof Construction Regulations, an attic floor was also placed to gain extra space. The existing façade cladding material and openings did not meet the comfort level for the employees nor reflect the prestige of the company, so a new façade was designed.

The new design has sharper lines, clear morphology and is in unity with its surrounding. This project was the first to use fiber-cement façade panels in Turkey.

The building consists of 5 normal floors-each 250m<sup>2</sup> wide, 1 attic floor and 1 basement floor that is used for car parking. The whole building is redesigned to serve as an office building. The floors are mainly planned as open offices. The manager rooms have glass partitions to enable visual contact with the personnel. 3<sup>rd</sup> Floor is designed for the senior managers and partners.

#### PROJECT

Cantaş

#### ARCHITECT

Erginoğlu & Çalışlar Architects

#### PHOTOGRAPHY

Cemal Emden

#### YEAR

2014

#### LOCATION

Istanbul

#### PRODUCTS

**Calvino** desk systems

**Partita** desk systems

**Swan** seminar tables

**Gala** office chairs

**Dastan** office chairs

**Tristan** office chairs

**Helen** chairs

**Song** storage systems

**Tellamar** sofas

**Babil Serdivan** sofas

**Ottomane** coffee tables

**Guamba** coffee tables





# Works & notes



## ERA Architects

Ali Hızıroğlu

Architect



Doğuş Automotive Technology Center

### Could you elaborate on your design process?

We like to consider the design process always as a new journey. A journey in which, earlier experiences, new dreams and ideas meet each other becoming the conclusion of a broader vision in itself.

When a new project adds into our pipeline, we get very excited. The subject, the site, the client all of it, even separately might feed this ambition. In most of the cases we do not start working on projects without visiting the location.

We also believe in honesty and transparency throughout the design stages between teams of architects, engineers and the client.

We try to inhale aims of the client and the site. Design is not made of linear steps. It is a mixture of 'things' coming together, a kind of alchemy at the end. We stand in a narrow area where we tend to connect the necessity with aesthetics.

### What do you think about sustainable energy and ecology as an architect?

It is mostly used as a marketing tool unfortunately. Caring about environment demands new ideas, time and money.

When we talk about architecture there are some basics you need to apply while designing in order to get a user-friendly environment. Beside those, sustainability demands a holistic and multidisciplinary vision and a way of working to achieve interesting and satisfactory results.



Starmall Shenyang Plaza



### Do your buildings share a common principle?

If there is any, that might be our approach which is to caring about the environment and users regardless of their function. We do not follow a certain pattern but try to test mostly different ways of thinking. But we always handle projects with multi-disciplinary and holistic point of view, looking for various spatial qualities, surprises and responses to reflect the identity of our clients.

### Do you think that architecture as a profession is close to art or science?

Architecture is an ambiguous field, holding in itself rationality and emotions. Architecture is an act of creation, I believe that the question for architecture is not only being closer to art or science anymore but beside those also communication, organizational qualities. It is making art with the tools and information coming from both social and applied sciences.



### What kind of offices are awaiting us 20 years later?

When we look at the changes occurred in recent years influenced by new communication and information technologies, I believe we would probably not be working in spaces called offices in 20 years time from now. Or the places to work won't be called offices anymore.

Probably by then as architects, we would mainly design the interface and the information space in which people would communicate.

### What are your priorities while building a new work environment?

Our main priority is to getting to know our client and the users, their working habits, organizational structure, etc. This allows us to understand and develop an appropriate design approach specific to each project.

The more we understand end users better the result becomes. Obviously, not every time we have the chance of getting to know them, this is where our previous experiences help us design as well.

Different sources and tools are constantly modifying the ways in which we work. Ergonomics of elements equally has importance on the behavior of the users. It is even more important than the past years as the users' awareness grows faster, comfortable working environments became a need more than just a demand.

Selections of materials, colors, textures, daylight and artificial lighting, furniture all play crucial roles in satisfying these needs.

### How do you prefer to design 'open space' workplaces, which are becoming increasingly popular? How does that design benefit employees?

Working environments are the spaces where we all spend most of our time. Even when you only look from that perspective, that makes it important part of our life has become meaningful, productive yet satisfactory for the individuals.

Open work environments have to create these smaller divisions, corners, where you can feel that you might have some sort of bond to the place. It needs to combine different modes of working, relaxing, informal meetings, etc. Mobile and flexible configurations are becoming extensive in those cases.





# Viewfinder

Cemal Emden  
Photographer



Chicago, USA



Vienna, Austria

Born in 1967 Cemal Emden completed his degree and post-graduate degree at Yıldız Technical University, Department of Architecture, in 1992. His interest in photography led him to combine it with his education, and he became an expert in "architectural photography". Emden has participated in many magazines, books, exhibitions and other projects both in Turkey and abroad. Currently he is continuing his photographic and architectural works at Stüdyo Mimarlık.





Barcelona, Spain

Marrakech, Morocco



Cemal Emden has contributed to our debate over “place” with his view on the subject, in relation to time, memory and human interaction. . .

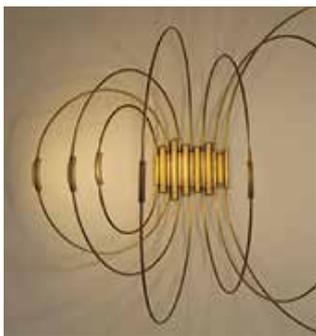
Shanghai, China



# Event calendar

March - April - May

- Exhibition**  
 MADE Expo  
**18 March**  
**Venue:** Milan, Italy  
[www.madeexpo.it](http://www.madeexpo.it)
- Design Week**  
 Singapore Design Week  
**10 March**  
**Venue:** Singapore  
[www.designsingapore.org](http://www.designsingapore.org)
- Biennale**  
 Saint Etienne International Design Biennale  
**12 March**  
**Venue:** Saint Etienne, France  
[www.biennale-design.com](http://www.biennale-design.com)
- Design Week**  
 Design March  
**12 March**  
**Venue:** Reykjavik, Iceland  
[www.designmarch.is](http://www.designmarch.is)
- Design Week**  
 Design Days Dubai  
**16 March**  
**Venue:** Dubai, UAE  
[www.designdaysdubai.ae](http://www.designdaysdubai.ae)
- Exhibition**  
 ZOW İstanbul 2015  
**19 March**  
**Venue:** İstanbul, Turkey  
[www.zow.com.tr](http://www.zow.com.tr)
- Design Week**  
 Boston Design Week  
**19 March**  
**Venue:** Boston, USA  
[www.bostondesignweek.com](http://www.bostondesignweek.com)
- Exhibition**  
 Maison & Objet  
**12 May**  
**Venue:** Miami, USA  
[www.maison-objet.com](http://www.maison-objet.com)
- Design Week**  
 Clerkenwell Design Week  
**19 May**  
**Venue:** London, England  
[www.clerkenwelldesignweek.com](http://www.clerkenwelldesignweek.com)
- Exhibition**  
 Index Dubai  
**18 May**  
**Venue:** Dubai, UAE  
[indexexhibition.com](http://indexexhibition.com)
- Exhibition**  
 The Office Exhibition 2015  
**18 May**  
**Venue:** Dubai, UAE  
[www.workspace-index.com](http://www.workspace-index.com)
- Design Week**  
 4<sup>th</sup> National Interior Architecture Symposium  
**6 May**  
**Venue:** İstanbul, Turkey  
[www.icmimarliksempozyumu.org](http://www.icmimarliksempozyumu.org)
- Exhibition**  
 Wanted Design  
**15 May**  
**Venue:** New York, USA  
[www.wanteddesignnyc.com](http://www.wanteddesignnyc.com)
- Exhibition**  
 ICFF  
**16 May**  
**Venue:** New York, USA  
[www.icff.com](http://www.icff.com)
- Concert**  
 Chill-Out Festival 10  
**23 May**  
**Venue:** İstanbul, Turkey
- Exhibition**  
 Office Next  
**25 May**  
**Venue:** Moscow, Russia  
[www.officenext-moscow.com](http://www.officenext-moscow.com)



Wanted Design



Saint Etienne International Design Biennial



ICFF



Design Days Dubai

## March 2015

Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

## April 2015

We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

## May 2015

Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

# Inspirations

## #officemoods

Different offices, different stories...

In the forth issue, once again, Rhizome focuses on offices and reveals the flow of life in workspaces. Pictures that are shared on Instagram with hashtags #ofismoods and #Rhizome appear on our page...



@sevdaserbest

Let Friday end soon...



@yigitunalin

Team at work!



@ofis316

After the meeting



@aysegulsa

Celebration at Hürriyet Dünyası!  
Our director turns 48!



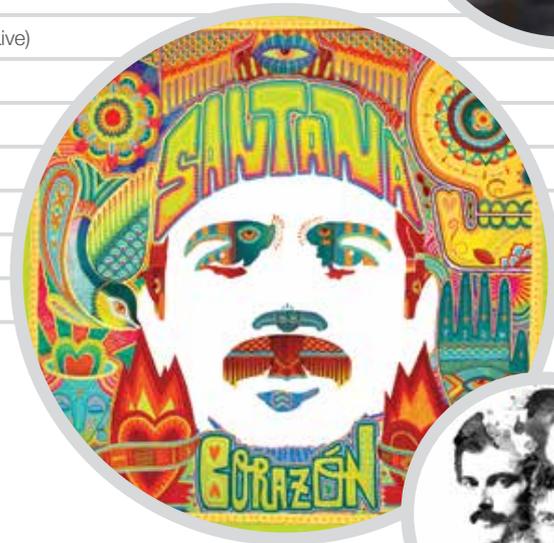
@kesfettik

kesfettik.com office is  
everywhere in Istanbul...

## Architect's Playlist

Can Taşkent

1. Queen & Michael Jackson / There Must Be More To Life Than This (Queen Forever)
2. Santana featuring Ziggy Marley / Iron Lion Zion (Corazon)
3. Sting / And Yet (The Last Ship)
4. John Mayer / Slow Dancing in a Burning Room (Where The Light Is / Live)
5. Eric Clapton / Still Got the Blues (Old Sock)
6. Tom Petty / Sins of My Youth (Hypnotic Eye)
7. Mark Knopfler / Someday, (The Breeze)
8. Prince / Colonized Mind (LotusFlow3r)
9. Paul McCartney & Eric Clapton / Something (Concert for George)
10. Pink Floyd / Louder Than Words (The Endless River)





# Koleksiyon around the world

## ENGLAND

Koleksiyon Furniture Limited  
Brewhouse Yard 9 London  
EC1V 4JR United Kingdom  
Tel: +44 (0)20 3405 1885  
info@koleksiyon.co.uk

## EGYPT

Koleksiyon Egypt  
The 47<sup>th</sup> Building, 90<sup>th</sup> Street  
North 5<sup>th</sup> Settlement,  
New Cairo, Egypt  
Tel: +20 2266 87 01  
Fax: +20 226 68 702  
info@koleksiyonegypt.com

## GERMANY

Network2Design  
Röntgenstrasse 104, 64291  
Darmstadt, Germany  
Tel: +49 6151 9189512  
info@network2design.de

## TURKEY

Cumhuriyet Mah. Kefeliköy  
Bağlar Cad. No: 35 Büyükdere  
Sarıyer, İstanbul, 34457  
Tel: +90 212 363 63 63  
Fax: +90 212 223 48 25  
info@koleksiyon.com.tr

## AUSTRALIA

Envoy Furniture  
Suite 30391 Murphy Street  
Richmond 3121 Melbourne,  
Australia  
Tel: +613 9029 3161  
dan@envoyfurniture.com.au

## NETHERLANDS

Loading-DDesign Collections  
G. van Nijenrodestraat 151 3621  
GJ Breukelen, The Netherlands  
Tel: +31 63195 1872  
info@loading-ddesign.com  
thijs@loading-ddesign.com

## LIBYA

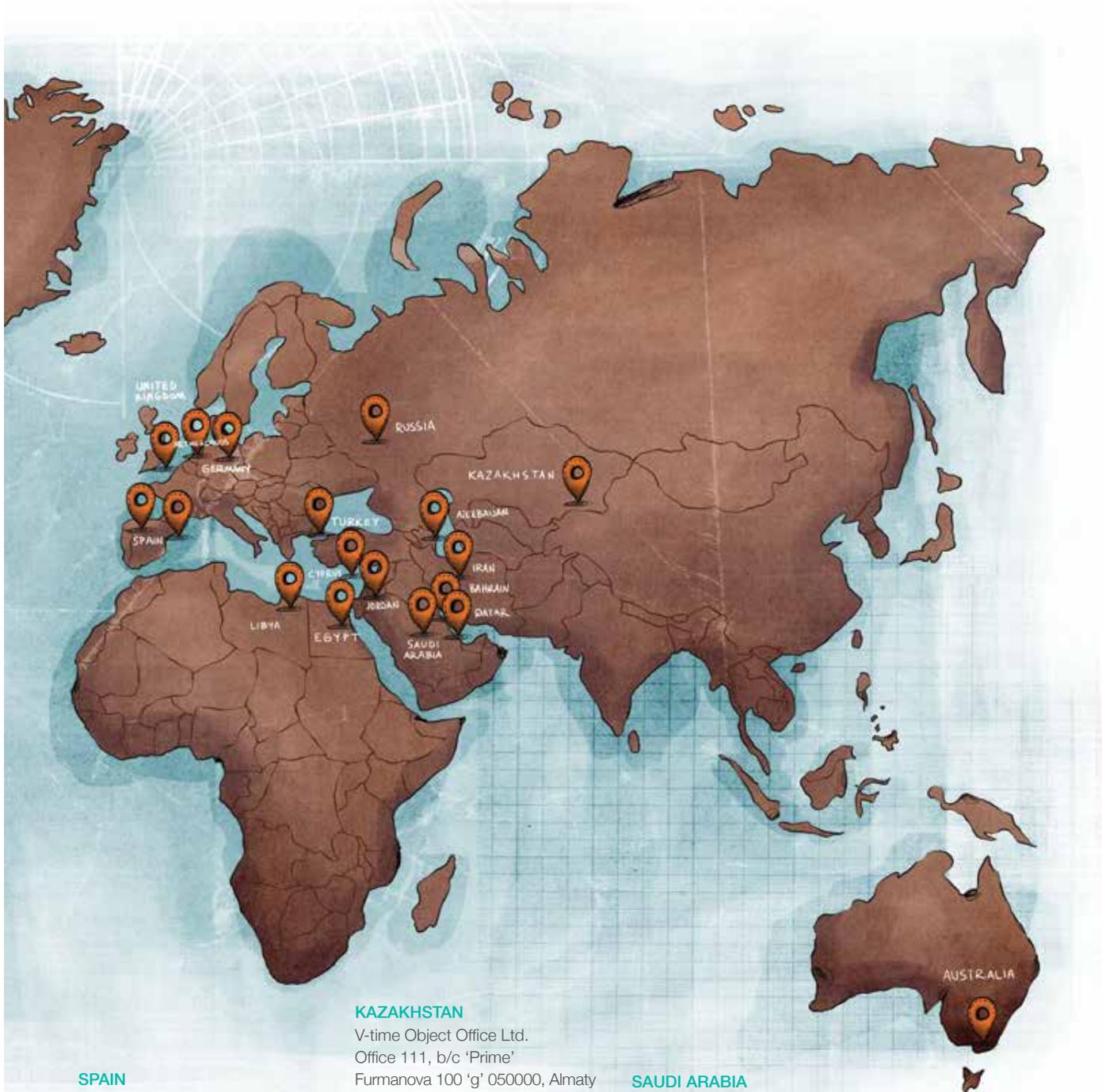
Avcı Interior  
Fourth Ring Road  
Venezia Street, Benghazi, Libya  
Tel: +218 92 396 4653  
cihad@avciorman.com.tr

## IRAN

Mammut Construction  
7<sup>th</sup> Street, Khaled Estamboli Ave,  
No:7, P.O. Box 1513737511  
Tehran, Iran  
Tel: +98 21 88 109 109  
info@mammutgroup.com

## CYPRUS

Divani Mobilya  
2 İrmak Sokak Gönyeli Çemberi,  
Gönyeli, Nicosia, Cyprus  
Tel: +90 392 224 04 50 - 51  
Fax: +90 392 225 65 79  
fetanetcan@gmail.com



#### SPAIN

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Poligon Industrial El Cami dels Frares,  
parc.83, 25190 Lleida, Spain  
Tel: +34973257800  
Fax: +34973257801  
artis@artis.es

#### AZERBAIJAN

Workplace Interiors  
Baku Residence Building  
25 Samed Vurgun Street  
Baku, Azerbaijan  
Tel: +99 412 493 62 22  
ilham.behbudov@workplace.az

#### QATAR

Al Mana Galleria  
Salwa Road Ramada Signals  
Nissan Showroom  
P.O. Box 91 Doha, Qatar  
Tel: +974 4 428 3636  
cihan.koseoglu@almanagalleria.com.qa

#### KAZAKHSTAN

V-time Object Office Ltd.  
Office 111, b/c 'Prime'  
Furmanova 100 'g' 050000, Almaty  
Tel: +7 727 312 11 22 / 23  
v-time@yandex.ru

#### COLOMBIA

Schaller Group  
Cra 11 No: 93A-20 Bogota, Colombia  
Tel: +571 743 560  
mariam@schallertech.com

#### PERU

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Avenue Mariscal La Mar 835,  
Lima, Peru  
Tel: +51 714 9914  
webziyaz@ziyaz.com

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211 North Ervay, Suite 100  
Dallas, Texas 75201, USA  
Tel: +1 702 525 24 44  
info@koleksiyon.us  
www.koleksiyon.com.tr

#### SAUDI ARABIA

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P.O. Box 12679 Jeddah 21483  
Saudi Arabia  
Tel: +966 2 669 3241  
Fax: +966 2 668 3069  
hazemalazem@technolight-ksa.com

#### RUSSIA

Grafit Interiors  
119021, Timura Frunze Street  
Building:3, No:20  
Moscow, Russia  
Tel: +7 499 922 42 12  
akochemazov@grafitinteriors.ru

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460 Harrison Avenue  
Boston, MA 02118, USA  
Tel: +1 617 423 20 08  
info@koleksiyon.us  
www.koleksiyon.com.tr

#### JORDAN

Trilogy Furniture Company  
Irtirria str. Um Uthienah Vista  
P.O. Box 630 - 11118  
Amman, Jordan  
Tel: +962 6 5563778  
Fax: +962 6 5563779  
salah@trilogyfurniture.com

#### BAHRAIN

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Road 411 Building 405 Flat 0  
Salimabad Kingdom of Bahrain  
Tel: +97 176 80460  
info@buildersdepot.biz

Human is the measure of all things.

Protagoras



CAP Single Working Unit | Studio Kairos

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